

WEEKLY.]

# The Musical World.

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SATURDAY, FEBRUARY 23, 1889.

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NEXT COLLEGE CONCERT: FEBRUARY 28, at 7.30 p.m.

The Examination for 1889 is fixed for April 9. The List of Pieces may now be obtained.

The Half Term will commence on February 20, 1889.

Regulations may be obtained from the Registrar, Mr. GEORGE WATSON, at the College.

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The NEXT ORCHESTRAL PRACTICE, FRIDAY, Feb. 22.

The Half-Term dates from March 4. Entrance Day, March 1.

Piano—Dr. Wyld, J. F. Barnett, MM. Henseler, Loman, Trew, Roche, Mattei, Bromel, Lehmyer.

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## Special Notices.

**CONCERT MANAGEMENT.** Mr. Basil Tree (Successor to Mr. Ambrose Austin), St. James's Hall, Piccadilly, is open to undertake the management of Concerts.

**CRYSTAL PALACE. SATURDAY CONCERT**, Feb. 23 at 3.0. Vocalist, Fraulein Marie Fillunger. Pianoforte, Miss Fanny Davies. Organ, Mr. A. J. Eyre. The Crystal Palace Orchestra. Conductor, Mr. August Manns. The Programme includes Dr. Villiers Stanford's New Symphony, No. 3, in F major (First performance in England), Concerto for Pianoforte and Orchestra, in F sharp minor (Carl Reinecke); Selection from the Suite, "Peer Gynt" (Greig); Pianoforte Solo, Prelude and Fugue in E minor (Mendelssohn); Overture, "Ruy Blas" (Mendelssohn); and Overture to "Saul" (Handel, born Feb. 23, 1685).—Numbered Seats, 2s. 6d., may be booked at Crystal Palace and usual London Libraries.

**LONDON SYMPHONY CONCERTS.**—Mr. HENSCHEL, Conductor.—SECOND and LAST EXTRA CONCERT (The Last Concert of the Season), WEDNESDAY AFTERNOON NEXT, Feb. 27, ST. JAMES'S HALL, at three, when the Leeds Choir (Mr. A. Broughton, Conductor) will make its first appearance in London. Programme—"The First Walpurgis Night," ballad for soli, chorus, and Orchestra (Mendelssohn) (kindly conducted by Mr. A. Broughton), soli, Miss Lena Little, Mr. Orlando Harley, Mr. Henschel, and Mr. Max Heinrich; The Ninth (Choral) Symphony (Beethoven), soli, Miss Fillunger, Miss Lena Little, Mr. Orlando Harley, and Mr. Max Heinrich.—Reserved Seats, 7s. 6d. and 4s.; Unreserved Seats, 2s.; Admission, 1s.; of N. Vert; usual Agents; and St. James's Hall.—N. Vert, 6, Cork Street, W.

**ROYAL ALBERT HALL.**—Madame ADELINA PATTI will positively make her FINAL APPEARANCE in London previous to her departure for America at Messrs. HARRISON'S GRAND EVENING CONCERT, on Thursday, February 28, commencing at 8 o'clock. Artists—Madame Adellina Patti, Madame Antoinette Trebelli, and Madame Patey; Mr. Sims Reeves, Mr. Edward Lloyd, and Mr. Santley. Mdlle. Marianne Eisler (solo violin). Grand Orchestra. Conductor, Mr. Ganz. Boxes, £2 2s. to £5 5s. Tickets 12s. 6d., 10s. 6d., 7s., 5s., 3s.; admission 2s., at the Royal Albert Hall; N. Vert, St. James's Hall; and the usual agents.—N. Vert, 6, Cork Street, W.

**OTTO HEGNER**, the wonderful child Pianist. **THIRD RECITAL**, St. James's Hall, Monday afternoon, February, 25, at 3 o'clock. Programme, "Fantasia" in C minor (Mozart); "Pastorale and Capriccio" (Sclatlatt—Tausig); Chant Polonoise, "Mädchen's Weinsch" (Maiden's Wish); and Nocturne "Meine Freuden" (My Pleasure) (Chopin—Liszt); and Valse Caprice (Rubinstein).—Tickets, 7s. 6d., 3s., and 1s., of N. Vert; usual agents; and at St. James's Hall.—N. VERT, 6, Cork Street, W.

**A MUSICAL AND DRAMATIC ENTERTAINMENT** will be given at GROSVENOR HOUSE (by kind permission of His Grace the Duke of Westminster) on Monday Afternoon, March 4, at Three o'clock. The following eminent Artists have most generously promised their services on this occasion:—Mrs. Bancroft, Miss Ellen Terry, Madame Nissen, Miss Maude Millet and Mr. George Alexander; Vocalists, Miss Marguerite Hall and M. Isidore De-Lara; Violinist, Herr Johannes Wolf; Pianist, Mr. Septimus Webb; Musical Sketch, Mr. George Grossmith; Accompanist, Miss Mary Carmichael. Tickets £1 1s. and 10s. 6d., to be obtained from Lady Dorothy Nevill, 45, Charles Street, Berkeley Square, W.; Mrs. Francis Jeanne, 37, Wimpole Street, W.; Miss Lankester, 5, Upper Wimpole Street, W.; and Messrs. Chappell and Co., 50, New Bond Street.

**HERR RAGNAR GREVILLIUS' GRAND EVENING CONCERT**, Steinway Hall, Tuesday, February 26, at 8. Artists, Miss Anna Russell, Miss Adèle Myers, Mr. William Nicholl, and Herr Ragnar Grevillius. Madame Haas (Pianoforte), Mr. Jasper Sutcliffe (Violin), and Mr. Frederick Sewell (Conductor). Tickets, 7s. 6d., 5s. and 2s., at Mr. Basil Tree's, St. James's Hall, at Steinway Hall, and of Herr Grevillius, 51, Carlton Road, Maida Vale, N.W.

**MONSIEUR EUGENE GIGOUT** begs to announce that he will give several ORGAN RECITALS in England during the latter part of next April and beginning of May.—All applications for further engagements to be addressed c/o Messrs. NOVELLO & Co., 1, Berners Street, London, W.

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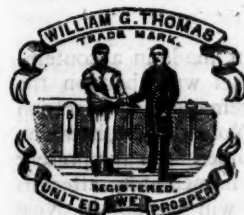
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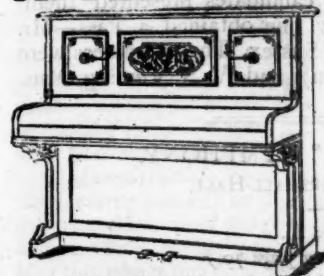


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## The Musical World.

LONDON, SATURDAY, FEBRUARY 23, 1889.

\* \* MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

\* \* Advertisements and business communications generally should be addressed to the Manager while the Proprietor's receipt will be the only recognised one for all payments. Advertising, Publishing, and General Offices: 138a, Strand, London.

## Facts and Comments.

The sons of Tubal Cain will be interested to know that an apparently genuine "Strad" has been recently discovered in America. Like all its brethren, genuine or otherwise, it has probably seen many adventures by flood and field, but its history cannot be certainly traced further back than five years ago, when a ragged and aged German appeared in the shop of an old cabinet-maker and pawnbroker, who lived in Norwich, Conn. The German carried a violin in a bag, which he offered as security for a small loan. Five dollars were advanced, and the man departed, while the fiddle was hung up ignominiously in the window, labelled "Ten dollars." So it remained until last year, when it was lent by the pawnbroker to a gentleman staying in the neighbourhood, while his own instrument was being repaired. Mr. George Bard, however, chanced to hear it while in this person's possession, and, after much haggling and bargaining, bought the fiddle for 100 dollars. It is an unusually good specimen of an Antonius Stradivarius, and the American violinists are "just wild" with excitement about the treasure thus rescued from dust and ignominy.

Our Belgium contemporary, "Le Guide Musical," is an excellent journal, but in its ménage one of two things is need-

ful—an English Dictionary, or a good "reader." Had it possessed either, it surely would not have announced the recent performance of "a new and interesting work, by Dr. A. C. Mackenzie, 'The Dram of Jubal!'" Jubal was not a Scotchman.

What does Sir Arthur Sullivan think of the recent performance, at the Carltheater of Vienna, of the "Yeomen of the Guard?" Here, indeed, he would do well to be angry, for the work was played without his sanction, and the orchestral version given was "cooked up" from the piano score, while the title was altered, for some mysterious reason, to "Captain Wilson." After this, it can but be unsatisfying comfort to Sir Arthur to be told that the work was received with the greatest enthusiasm. Beside such an incident, the enormities of the Wise composer sink into insignificance.

We English are, no doubt, apt to impute to ourselves a righteousness which is not always our own; but we may certainly claim to be more honest than many of our neighbours in this same matter of copyright. Our virtue in this respect is the more noticeable that, according to all reports, we are so unmusical ourselves, and should therefore be able to offer a plea of necessity, were we convicted of such thefts. But, curiously enough, thefts—whether of books or music—seem generally from, not by, us; from us, who have not, is taken away that which we have. Of course, genius, whether national or individual, must be allowed its little licences and eccentricities; but licence, when carried beyond a certain point, has to be spelt another way.

Verdi does not believe in Jubilees. Nor do we. There fore, to quote one of Victor Hugo's bombastic phrases, we press his hand across the seas. Perhaps our reasons are not quite the same, but that is immaterial. Verdi does not like them because in a certain country every little man who has spent fifty years in hammering the pianoforte, or in editing, with such alterations as his fancy may suggest, the works of the great masters, calls upon his friends to celebrate his jubilee; his friends provide the fatted calf, and he eats it. Accordingly, when some enthusiastic admirers of the composer of "Aida" and "Otello," discovered that in November of the present year, Verdi would have completed the fiftieth year of his artistic career, since it was on November 17, 1839, that his first work, "Oberto di San Bonifacio," was produced at La Scala, and proposed that jubilee rejoicings should be held, the destined recipient of the honour courteously, but firmly, declined to be a party to the proceedings. He said, of course, that he was very much obliged indeed; that he was very sensible of the kindness which prompted the suggestion; but he would really rather they didn't do anything of the kind. So they won't.

In this connection it is not uninteresting to note that M. Ambroise Thomas has more than completed his jubilee, since it was on August 27, 1837, that his first work, "La Double Echelle" was produced at the Opéra-Comique.

We understand that Mr. Barton Mc Guckin has signed with the Carl Rosa Opera Company for a continuation of his engagement as principal tenor, for the season 1889-90.

The last number of the "Bayreuther Blätter" contains an announcement of the discovery of the "scenario" of "La Sarrazine," the opera which Wagner had in contemplation before the production of "Tannhäuser" and "Lohengrin." The libretto, so far as it was complete, was taken from the history of the Hohenstaufen, and is dated 1841; a second and fuller version, however, bearing the date 1843. It was

discovered amongst the documents of the late director of the Cathedral Chapel at Munich.

A German contemporary has recently published a list of the "prodigies" who made their first appearance on the concert platforms of Europe during 1888. For the benefit of prodigy-worshippers, and all such people, we give the list in its entirety, adding also the age of each, with the place in which he or she first appeared, and the instrument played:—

|                      |    |     |                |     |            |
|----------------------|----|-----|----------------|-----|------------|
| Leopold Speilmann... | 5  | ... | Vienna         | ... | Pianoforte |
| Raoul Koczalski      | 5  | ... | St. Petersburg | ... | Pianoforte |
| Adela Duckham        | 13 | ... | London         | ... | Violin     |
| Ernest Schelling     | 12 | ... | London         | ... | Pianoforte |
| Marie Butaloff       | 11 | ... | London         | ... | Pianoforte |
| Hermine Beber        | 12 | ... | Vienna         | ... | Pianoforte |
| Zampari              | 12 | ... | Naples         | ... | Pianoforte |
| Bachmann             | 13 | ... | Brussels       | ... | Violin     |
| Henri Verbrugge      | 13 | ... | Antwerp        | ... | Violin     |

The list also, with obvious incorrectness, includes the names of Otto Hegner and Ethel and Harold Bauer, who certainly made their *debut* before 1888, and omits the young singer Mdle. Naudin, who appeared in London last year; but even as it stands it is a very pretty list. Nine prodigies in one year! "Pro-dig-i-ous!"—as Dominie Sampson, with unusual truth, would have observed.

We are informed that the statement made in a contemporary, to the effect that Mr. Henschel will abandon the Symphony Concerts, is somewhat premature, no decision having yet been made on the question. None the less, however, it seems unlikely that they will be continued after the present year. Mr. Henschel sails for America, immediately after his next concert, on the 28th inst., and will remain in New York until October.

Signor Arditi has accepted an engagement to conduct "Lakmé" at the Kroll Theatre at Berlin during March and April, with Mdle. van Zandt in the chief rôle.

At the recent examination for the Fellowship Diploma of the Guild of Organists, fourteen candidates presented themselves; out of this number only one obtained a Pass—Mr. Henry R. Reveley of Uckfield, Sussex. The examiners were J. T. Field, L. Mus. (Sub-Warden), and W. S. Vinning, Mus. Bac.

### THE "C MINOR" SYMPHONY.

By G. W. L. MARSHALL-HALL.

#### SECTION I.

(Continued from page 70.)

We have seen him rudely awakened from his celestial dream-sleep by that irresistible, undiscoverable spirit which deigns to hold converse with genius alone. We have seen him mastering his amazement, clutching his quaking heart, firmly questioning his awakener; and watched his helplessness, his yearning, his struggles, his despair as he strove to obey the injunction laid upon him, and finally we behold his joyful discovery that there is a germ within him, a thread touching alike heaven and earth, which seems capable of expanding into that from which, with infinite toil and pain, strands may be gathered, and woven into a long rope, whereby his comrades may climb, from the perilous quicksands which threaten to engulf them, to his heaven-lit place of refuge. Alas! When the rope be woven, how shall he persuade them to make use of it? They see not their own peril; they see not the delights, the joy of his heaven. Veritably he not only has to weave the rope, but with giant strength to fetter their struggling limbs in his embrace, while that he firmly fastens it round them, and tows them from their unlovely slough. How will he keep strength and courage for so herculean a task? Will he not rather lie down in despair and sleep again? Aye, perchance! But that mighty Hand will never cease to knock at the door of his heart, till he sleeps

the everlasting sleep. O poor heaven-buffed, man-reviled genius! The time shall be when thou shalt be left to dream thy dream out; and the homage of a myriad grateful hearts shall flow as balsam o'er thy wounded spirit. Courage therefore! Lay thee down; dream thine allotted while; and when the hour of awakening startles thy slumbers with its sonorous tones, up boldly, and embrace thy god-given task as a bridegroom his bride!

## SECTION II.

The popular idea of a creative musician seems to be that he is a man who, removing his delicate self far from the roughness and coarseness of everyday life, clad in slippers and dressing-gown of the most "refined" mode, gives himself over to "delicious dreaming" languor, in which blissful state he evolves melting strains to captivate the hearts of moony-eyed—and often somewhat elderly—damsels.

How utterly the reverse of this is the *real* musician's life, Heaven knows, and we have only to glance at the second section of this movement to see for ourselves. The poet-musician is one who is able to pierce the dense fog of Lying and Superstition to which custom and convenience have inured the world, and to perceive beyond the brightly-burning sun of Truth. He detects what men lack to make them good and happy, and endeavours to lead them to this—or rather perhaps to fit them for it. To implant his own noble emotions, and his consequent will to do good, into the rest of the world is his aim—his madness! And the difficulty, nay, impossibility of this is part of his torment. There he stands with the heart-forged words on his tongue, the beseeching tears of love and pity in his eyes, while the indifferent, mocking world passes him by, or perchance casts a half-amused glance at this strange creature, who in his simplicity of heart and earnestness of purpose has forgotten to don the outward signs of a deity—an unruffled high hat, and collar of the latest cut.

To understand this symphony we must understand the highest aspirations and bitter disappointments of genius. The greater his failure the sterner the call that urges him on to yet another attempt. Thus already at the commencement of Section II. (bar 125) his momentary elation is interrupted by the ceaseless call to be up and *doing*, and from this point to bar 167 we see him, as it were struggling vainly, yet ever more fiercely to obey, till at bars 168, 171, 175-178, he seems to stretch forth his arms towards Heaven with a despairing cry. How powerfully is this appeal portrayed in those mighty repeated chords. Then (bar 179) as before (bar 59) the Fate-hand points, and he endeavours—notice the flutter in the orchestra during that firmly-sustained D of the violins—to follow its direction. Exhausted, he appears to give up hope for the moment, and hold parley with the inflexible power within (bar 195). How pathetic is this question and answer, the contrast between the comparative feebleness of the wind and the firm mass of tone of the responding strings: "Must it be?" the former seem to ask. "It must be!" reply the latter.

It always seems to me as if doubts had seized hold of Beethoven's mind, asking him why he thus tormented himself, urging him to forget, in a selfish life of pleasure and gratified vanity, the yearning and striving which rent his soul; and that even as he thought to himself after this wise, a dim giant-figure, with frowning brow and outstretched hand, appeared to his startled eyes, pointing out to him his destined path (bar 229). Again a moment's doubt (bars 233-240), and with a thousand times redoubled force, with a stern impatient anger, the awesome voice reverberates. What more colossal is there in Imagination than these strident, imperious tones? How appropriately the first section repeats itself here; the natural sequence of thought is reproduced most simply. Who has not known what it is to have a sudden awakening to some neglected duty, to make a firm resolution, to find it hard—impossible to carry out, to flinch from the task, and finally after a thousand-fold more anguished a re-awakening, to endure over again all the former mental pangs. At the termination of this recapitulation (bar 375) the sudden recollection that the same resolve had been formed before—and broken—seems to come upon him, and he cries with a passionate fervour to heaven for strength and support. Then (bar 388) the subsequent pause seems to listening ask if the prayer was heard; and, failing a reply, again, with intensified earnestness the supplication goes up (bars 391-397). This time the response comes in the same unchanging, imperious words (bar 399).

Before concluding, it is necessary to glance back at bar 269, and to contrast it with bar 21. Taken with the preceding six bars of the

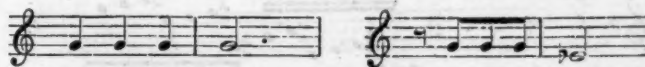
Hautboy (and these should be distinctly heard) it seems to plead utter helplessness and dejection. If the whole passage were written in adagio time it would run as follows:—



and has as distinct a connection with the third movement (bars 5 and 8).



as the second subject of this same movement has with bars 1 and 2.



The remainder of the first movement is wholly of a firm and resolute though gloomy character, and seems to carry out the idea of a resolve, made with a knowledge that its fulfilment will entail anguish and toil—to perform unflinchingly the hard duty which genius ever recognises to be its inalienable birthright.

It has been my object in this paper, not to translate music into words, but to convey my readers into the atmosphere of thought which I conceive enveloped Beethoven's mind as he wrote down this tragic poem. It must be remembered that what the word-poet merely suggests to the imagination, music embodies and completes; so that to give any idea of this emotion in words is impossible without becoming extremely emotional. Nevertheless, if those who reproach me with this will read my words carefully, they will find that they are not "gush," but that there is, on the contrary, a "method in my madness." I am content if I have succeeded in awakening the attention of any single individual to the fact that great music springs from a deep train of thought, and is the embodiment of the emotion caused by this, which emotion, being reproduced in its hearers, will in them arouse a like thought-atmosphere. Hitherto, whilst examining with spectacles on nose the technical construction of these great poems, we have almost forgotten that there is a message contained in those forms, for the conveyance of which this same technique is merely an instrument. Now-a-days, when we have learnt to count the number of bars in a Beethoven-Symphony, we think we have mastered all there is to be mastered in it, and ourselves set about deluging the world with wonderfully constructed noises which mean—What? O tell me, most learned anatomists!

To be continued.

## WAGNER'S OPERA "DIE FEEN."

Wagner's opera, "Die Feen," first performed at Munich, June 29, 1888, and repeated two or three times a week to the end of September, was composed at Würzburg in 1833, the libretto by Wagner himself being based on Gozzi's "Das Weib eine Schlange" (The Woman Snake). The plot is as follows:—A fairy, who renounces her immortality for the possession of a man she loves can only win mortality through the fulfilment of hard conditions, the non-compliance with which on the part of her earthly beloved she threatens with the direst misfortunes. He accepts the ordeal, which consists in his swearing that even should the fairy present herself to him in the most wicked and cruel light, he will not lose his faith in her, or thrust her from him (N.B.—She casts her children into a gulf of fire). In Gozzi's tale the fairy is changed into a snake; the repentant lover disenchanting her by kissing the snake, and so wins her as his wife.

Wagner has altered this ending. The fairy is changed into a stone, and is disenchanted by the passionate singing of her lover.

By the clemency of the Fairy-King, the pair are received into the everlasting realms of the Fairy World. Thus the opera ends with a glorification of the power of music!

Wagner has stated that at that date he was under the influence of Weber, Marschner, and, to some extent, Beethoven. A note on the MS. score informs us that the overture was written in the space of five days (January 2-6, 1834), after the completion of the opera, and was played at a concert at Magdeburg. It begins with slow introduction, unmistakably revealing the composer, and based in a semiquaver figure, which runs through the overture, and is most identical with a subject used in the "Faust" overture composed in 1839.



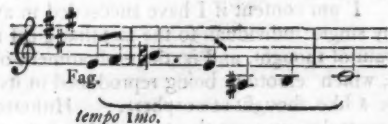
h which compare the passage pervading "Eine Faust" overture:—



This is followed by:—



and:—



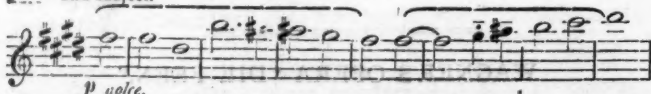
These are the chief subjects of the Allegro:—

1st subject.

*Allegro con molto fuoco.*



2nd subject.



The similarity of the two last examples with certain passages of "Tannhäuser" and "Lohengrin" will not escape the reader. The first subject of the Allegro (No. 4) is constantly used as a figure of accompaniment or interruption. Fragments of Nos. 2, 4, 5, and 6 occur in the opera; Nos. 4 and 6 in a scena for Adas; serially. The Allegro is "Weberish," but, on the whole, hardly bears out the promise of the thoroughly Wagnerian Introduction.

## DR. STANFORD'S SYMPHONY.

Dr. C. Villiers Stanford's new Symphony (No. 4 in F, Op. 31) to be heard at the Crystal Palace to-day for the first time in England, is headed by the motto "Thro' Youth to Strife, thro' Death to Life." The composer is, however, anxious that the work should not be regarded as "programme music," the motto being, apparently, intended as no more than an indication of the moods suggested by the music. The words of the motto implying *progress* from one stage to another, however, we fancy Dr. Stanford will find it difficult to prevent his hearers from imagining a programme during performance. The symphony is in the usual four movements. There is no introduction, the *allegro vivace a giocoso* commencing at once with the first subject, a fine bold theme in triple time. The second subject, confided to the clarionets and violas, is a graceful and suave *cantabile* with a flowing accompaniment for the violoncellos. Orthodox form is adhered to with this exception: the first section does not end with the dominant, that key being reached only at the end of the first passage in the "development" portion. Youthful strength and buoyancy characterise the allegro as a whole. The *intermezzo* in A minor is based on the Oedipus theme from Dr. Stanford's music to the tragedy. A second subject in C is followed by the Trio (*tranquillo*) which is in A flat. It may be mentioned that a hint of the Oedipus theme is given in the second subject of the first movement. The next section, *andante con molto moderato*, opens with a long recitative for strings interrupted by the brass; this leads to a broad melody in D minor for violins; a second theme in the tonic major being given to the flute and accompanied by a crotchet figure on the harp. The Finale is based upon a theme simple and direct as a folk-song. The movement generally is of a joyous character in keeping with the idea of freedom which it is understood the composer intends to suggest.

## WAGNER AND ENGLISH OPERA.

The current number of the "Gentleman's Magazine" contains an article, "English Opera of the Future," by Mr. Frank Austin, the following extracts from which will, we think, interest our readers:—"The matter-of-fact average Englishman . . . is inclined . . . to sneer at the lyric drama as fundamentally irrational, and quotes Addison's opinions in support of his own. Nor, in view of the inanity of many forms of so-called 'modern opera' can this be wondered at. Yet it is an English philosopher who has enabled us to explain away many old-fashioned arguments against the *rationale* of opera. Mr. Herbert Spencer, in his essay on 'The Origin and Function of Music,' has observed how in common speech any word which requires a special emphasis is articulated on a note above or below one's normal pitch of voice, and how the stronger and more violent emotions are expressed by the larger intervals. Professor Earle also remarks, 'Before speech is attained by the infant he gets a set of notes or tones to express pleasure or offence, assent or refusal. It is the music of what is said that is caught at first.' Again the late Professor Shairp says: 'The natural expression of strong emotion is a chant, a song.' The author then briefly sketches the origin and growth of opera from the "Robin and Marion" of Adam de la Hale, its unconscious germ, and the deliberate attempt, 300 years later, of the Florentines to resuscitate the Greek Drama, to the present day. After acknowledging "the dramatic force of Mozart's genius especially in the musical interpretation of *humour*," "the facile skill of Rossini," "the romantic charm of Weber," and the reforms of Gluck, Mr. Austin says: "It was reserved for a greater than Gluck to do for the lyric drama what Beethoven was to effect in symphonic music. Genius *alone* cannot overcome the obstacles of deep-rooted prejudice and obstinate bigotry. In order to do this and to lift the sunken wheels of conventionality out of the long-worn ruts [this metaphor is rather mixed, but we know what is meant] genius must be allied with indomitable will and unwearied energy. The reformer must also possess complete confidence in the truth and strength of his convictions, and above all things must be pre-eminently *sincere* in his principles. Such a man, some people say, was Richard Wagner, whose towering genius is too near to be judged of well or wisely. His works, however, will, we venture to think, receive from prosperity a verdict similar to that already awarded to the symphonies of Beethoven. This is, we know, saying much, but it must be evident, even to the most unwilling eyes, that

the lyric drama of the future will inevitably be formed more and more on the lines indicated in Wagner's works." We may mention, *en passant*, that Mr. Austin's name does not appear in the list of "three-hundred and odd ladies and gentlemen, who, among the millions of London, constitute the Wagner Society,"\* from which it would seem that approval of Wagner's aims is not limited to the "three hundred and odd ladies and gentlemen who, &c.," *Verb. sap.*

Mr. Austin next deals with the question of national characteristics in music. "As applied to the opera," he says, "the term 'national' can have but a very limited signification." The peculiarities of rhythm, tonality and form which distinguished "folk music" may, perhaps, he thinks, "be regarded as equivalent to the various dialects of a language. But like the dialects referred to, folk music is rapidly becoming a thing of the past.† Modern facilities of intercommunication, and the ubiquitous tourist, are fast stamping it out, and, alas! much of it can never be rescued from oblivion. . . . As papa Haydn said, music is a universal language. . . . It is possible that those broad distinctions of style and manner which have hitherto marked off various schools of opera will in course of time disappear." Mr. Austin thinks that "our national love of ballads of a formal and conventional cut," and the influence exercised on our music by the restricted style of the old contrapuntal school, as seen in the field of ecclesiastical music, where "our laurels have been chiefly gathered," are among the causes which have helped to hinder the development of a worthy English operatic school, and made it possible to say that we "have failed to produce a single musical drama which has lived." The main purport of the article, however, is to encourage the scheme for the establishment of a national operatic training school. Such an institution, the writer urges, "would undoubtedly bring about an improvement in the quality of our English opera." We very much doubt it. That a training school of the kind would foster executive talent is certain, but it is equally sure that any young composer who would attempt to write an opera "on the lines indicated by Wagner's works" would meet with scant mercy from the heads of his *alma mater*. After all, it is not the business of a music school to encourage innovations, which, indeed, those only have a right to make who are no longer students but masters. Wagner is at present regarded as an innovator, for the laws deducible from his works—though but extensions of those previously existing—have not yet been tabulated. The text-book knows them not. That which is not provided for by the text-books is, of course, an innovation. Wagnerism is not provided for by the text-books, therefore Wagnerism is an innovation. It is not the business of a music school to encourage innovations. Wagnerism, as we have seen, is an innovation, therefore it is not the business of a music school to encourage Wagnerism. To be sure all this could be arranged by the production of a text-book expounding Wagner's extensions of the laws of his predecessors. Wagner would then no longer be regarded as an innovator; but as in that case half the musical journalists in Europe and America would be at their wits' ends for "copy," we may be allowed to hope that no such diabolical attempt to harass a worthy class of men will be sanctioned.

### THE REID FESTIVAL.

EDINBURGH, February 19, 1889.

The Annual Orchestral Festival in commemoration of the birth of General Reid, founder of the Chair of Music in the University, took place on the 9th, 12th, and 13th inst.—the 13th being the actual anniversary—and was on precisely the same lines as last year. In the present instance as then the festival consisted of three concerts, one of chamber and two of orchestral music, and with the exception of the two vocalists, Miss Anna Williams and Mr. Brereton, the solo executants (Sir Charles and Lady Hallé), and the band (Sir Charles Hallé) were also the same. Indeed admirable though they may be of their kind, the whole arrangements bid fair to become stereotyped, if not fossilised. However delightful it may be, and no one here will be likely to deny that it is so, to listen to the performance of a great orchestral work by such a body of instrumentalists as Sir Charles Hallé has gathered round him, and to hear Sir Charles Hallé himself and his accomplished wife as soloists interpret some

well-known concerto or sonata, Edinburgh audiences are never theless obviously of opinion that the time has at length arrived when the introduction of some variety is needed in order to make this annual series of entertainments as attractive as it ought to be—otherwise it is difficult to account for the rows of vacant seats both at the afternoon and first evening concerts. What appears to be called for is the display of a little more energy and enterprise in the management, and of some consideration for a pardonable craving for a little novelty among amateurs; were these matters duly attended to, there can be little doubt but that the present unfortunate disposition of the musical public to treat these concerts with indifference and neglect would be speedily altered.

But when this has been admitted, of this year's performances themselves, apart from their somewhat too familiar aspect, it is scarcely possible to speak too highly. The individual and collective capability of the performers supplied a sufficient guarantee that whatever was attempted would be done in a way that could not very well fail, from the artistic standpoint, to satisfy the most fastidious of critics. At the Chamber Concert on Saturday afternoon two works of more than ordinary interest were heard—Beethoven's C major Quartet (Op. 24), and Hummel's Grand Septet in D minor (Op. 74). Another item of importance in the same programme was Schumann's trio for pianoforte, violin and viola, "Märchen-Erzählungen," and it received a magnificent rendering at the hands of Sir Charles and Lady Hallé, and Herr Willy Hess, the new leader of Sir Charles' Orchestra. Besides the foregoing, Sir Charles contributed two of Schubert's "Impromptus" for the pianoforte, Nos. 1 and 4, Op. 142, and, as an encore, one of the same composer's "Moments Musicaux," and Lady Hallé gave, with great success, Handel's violin Sonata in D.

The addition to the "Introduction, Pastorale, Minuet and March," by General Reid, which by the terms of his bequest are annually performed at the anniversary concert, the programmes of the two orchestral concerts were made up as follows:—Symphonies, Beethoven's "Pastorale," Mendelssohn's "Italian"; Overtures, Beethoven's "Egmont," Mendelssohn's "Athalia," Wagner's "Meistersinger," Weber's "Ruler of the Spirits," Rossini's "La Gazza Ladra," and Brahms's "Academic Festival," Liszt's "Rhapsodie, No. 4," and Mackenzie's orchestral ballad, "La belle dame sans merci." Concertos: Schumann's Pianoforte, Op. 54, and Vieuxtemps' Violin (adagio and rondo) in E major; Raff's "Cyklische Tondichtung," No. 5 (largetto, adagio, and finale), Op. 203, for violin and orchestra; and two of Grieg's pianoforte sketches, "Norwegian Bridal Procession," and "Carnival-time," from Op. 19. Of the vocal numbers interspersed, the following were allotted to Miss Anna Williams—recit. and aria, "Ah perfido" (Beethoven), "Robert toi que j'aime" (Meyerbeer), "Oh, mighty power" (Haydn), and "Tears, idle tears" (Oakeley). Mr. Brereton also sang "Qui s'degno" (Mozart), "Hear the wild winds blow" (Mattei), "Revenge, Timotheus cries!" (Handel), and "Au bruit des lourds marteaux," from Gounod's "Philémon et Baucis."

### Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—I have been much interested in reading of the formation of a Choir Guild, but on talking the matter over with some of my musical friends, I find that there is an unsatisfactory feeling as to the qualifications of the Warden, "Dr." Lewis; some asserting that his degree is of Philadelphia (value about 5 guineas), and others saying it is of South American origin. It is important that a body formed for the purpose of holding examinations and granting diplomas and hoods should itself be above suspicion. Therefore I ask that the following questions should receive straightforward answers from "Dr." Lewis?—

1. Where was the degree of "Musical Doctor" obtained, which appears on the title page of his book of Kyries, and published by him while he was organist of St. Stephen's, Tunbridge Wells?
2. What has he done to obtain the South American degree which it is stated he holds?

Yours very truly,  
CHORISTER.

\* Vide "Daily Telegraph," February 14.

† More's the pity!—Ed. M.W.

**GONVILLE and CAIUS COLLEGE, CAMBRIDGE.**—The **ORGANIST SCHOLARSHIP**, value £90 per annum, will be Vacant at Midsummer. A Trial of Selected Candidates will be held early in May. The Successful Candidate must be Unmarried, and must reside in College. He will be required to read for the B.A. and Mus. Bac. Degrees, and must satisfy the Tutors that he can pass the University Previous Examination within a reasonable time. Applications, accompanied by Testimonials of Character and Efficiency and a certificate of Birth, should be sent on or before Tuesday, April 23, 1889, to either the Tutors, the Rev. E. S. Roberts, M.A., and J. S. Reid, Litt. D., or to the Dean of the College, the Rev. F. Wallis, M.A., any of whom will send detailed information.

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### Musical World Portraits.

MARCH 2 . . . . . Mr. W. G. CUSINS.

### Publishers' Announcements.

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OTTO HEGNER.

OTTO HEGNER was born at Basle, in the early part of 1877. His father was a native of Baden, where he acquired considerable reputation as a performer on the violoncello and contra-bass. It is a fact not generally known that the musical ability displayed by Otto is shared, to a scarcely less conspicuous degree, by his brother, aged 13, and his sister, aged 7, the latter being a violinist of much promise. It is not impossible that at no very distant date these two may also be heard in England, though the father is, contrary to general ideas, much averse to the public appearances of his children. Indeed, did his means allow, he would not even permit Otto to perform in public, and his contract with Mr. Vert provides that the child shall never play more than five times in a fortnight. This is quoted as sufficient answer to those who imagine that Hegner *père* is an avaricious man who prefers, for the sake of present gain, to sacrifice his child's future. Otto's musical education was undertaken by Herr Hans Huber, the well-known Swiss composer, and Herr Glaus, Kapellmeister of Basle, under whose care he studied assiduously. His first appearance in England was made at Prince's Hall on March 22, 1888, although he had played in public for three or four years previously in various German towns. During his visits to London he is, with his father, the guest of Mr. Eshelby, the well-known manager of Messrs. Steinway's establishment, by whom he is described as a child more than usually boyish in his love of fun and mischief, although it is his custom to practice and study for two or three hours every morning. It is possible, though this has not been finally decided upon, that his present visit to England may be slightly extended.

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### IMPORTANT NOTICE.

A rumour is in circulation that THE MUSICAL WORLD is about to cease. We beg most emphatically to assure our readers that the paper was never more alive than now, and that there is not the remotest vestige of truth in the statement so maliciously promulgated. We can only suppose that the rumour has its origin in the fact that the company, who were lately its proprietors, are necessarily in voluntary liquidation.

## PROVINCIAL.

BIRMINGHAM, February 18.

Little Otto Hegner gave his Pianoforte Recital at the City Hall, on Thursday last, and astonished and enchanted those who came to hear him go through a well-chosen programme, ranging from Bach to Liszt. For artistic conception and poetical feeling, he by far, in our opinion, outrivals Josef Hofmann. This was manifested chiefly in Beethoven's Sonata, Op. 31, No. 3, which he played with the instinct of a true genius. "Genie und Fleisz sind unzertrennbar." And so it is with little Otto Hegner. His young life must have been spent before the keyboard—how otherwise could he have attained such astonishing perfection of mechanism? The little man played entirely from memory, unerring and note-sure.

Mr. Turner's Opera Company have taken possession of the boards of the new Grand Theatre, and are playing to crowded houses. The favourite opera of "Maritana" attracted on Saturday a house densely packed from floor to ceiling. Mr. Turner's impersonation of the reckless Don is by far the best in his repertoire, and his singing is better than ever. His company numbers an immense array of new artists, among whom we may mention: Mdlle. Marie D'Alcourt (soprano), Miss Chrystal Duncan (soprano), Miss Lily Moody (contralto), sister to Miss Fanny Moody, Mr. F. S. Gilbert (tenor), Mr. Frank Land (baritone), Mr. Edward Griffin (bass), Mr. Sidney Clifford (bass), Mr. Grey (tenor). Besides these, his company includes Miss Josephine Yorke, Miss Annette Hayward, Mr. John Ridding, Mr. Allen Morris, Miss Constance Bellamy, and many others. The choruses are exceptionally good and well trained. This evening will be brought out Macfarren's "Robin Hood," which has not been heard here since Mr. Carl Rosa presented it at the Theatre Royal eleven years ago.

The Birmingham Festival Choral Society will give their third Subscription Concert on Thursday, which will be of a miscellaneous character, consisting of part songs and unaccompanied choruses, etc. The vocalists are to be Madame Georgina Burns, Miss Marian McKenzie, Mr. Iver McKay and Mr. Leslie Crotty. The organ will be played by Mr. C. W. Perkins, Mr. Stockley will conduct, and Dr. Winn will supply the accompaniments.

DUBLIN, February 14, 1889.

The Dublin Musical Society has started upon its new journey in life. The choir, which is numerically about as strong as before, has been improved by the addition of fresh voices, while some of the old members have failed to rejoin. The work in hand is "Mors et Vita," which will be performed at the first concert on March 26. Mr. Joseph Robinson resumes the conductorship of the society. The subscription-list is filling well.

In spite of the bad weather "Dear Dirty Dublin" was suffering from on Monday last, the Lecture Theatre of the Royal Dublin Society was well filled by amateurs, who thought the performance of Mendelssohn's String Quartet in E minor (Op. 44, No. 2), Rubinstein's Sonata for Viola and Pianoforte, and Schubert's Pianoforte Trio in B flat sufficient recompense for a very possible cold in the head. Truly they had their reward, for the performance was extremely good. As it is comparatively rare to hear a sonata in which the viola takes part, it is a pity that one more suitable for showing the beauties of that instrument was not selected. The pianoforte part is brilliant, but the viola heavy. It is, however, only justice to Herr Lauer to say that he made the most of what must have been a dull task. The same programme will be performed on Monday next.

"St. Paul," performed by the students of the R. I. Academy of Music, drew a very large audience to the Antient Concert Rooms. As it was essentially a student's concert, criticism with anything but a light pen would, of course, be wrong; but taking it as a performance by those who are still under the master's hand, it gave great promise for the future, and showed the audience what very good material there will be to use in a little time in Ireland without the trouble and expense of importing it.

Next week Minnie Hauk will be our "evening star."

MANCHESTER, February 19.

The "Sinfonia Eroica" was given at Sir Charles Halle's seventeenth concert, and of necessity it towered high above everything else on the programme. Indeed, for long enough to come it must stand almost alone; for although faith in a universal law of progress

may enable one to imagine a time when the music of man's nature shall be still more nobly and adequately revealed, that time is not yet at hand; and even if such music were to come to us now, it may be doubted whether there are many for whom it would have much meaning. In the "Eroica" we have the utterance of one giant mind working under the immediate inspiration of another; and the result is a creation which "steps out towards the infinite" so as to be placed beyond the possibility of comparison with any but the works of Beethoven himself. Wonderful as it is, and splendidly as it was performed, that did not prevent us from thoroughly enjoying the busy brightness of Mozart's "Il Seraglio" overture, and Moszkowski's "Cortège" was at any rate interesting as regard its orchestration. Sir Charles gave Mendelssohn's G minor Concerto in quite his best style, and entered fully into the poetry of Chopin's Nocturne in G, Op. 37. If we are not mistaken, he took the same composer's Polonaise in F sharp minor somewhat slower than when he played it here last year, and this we regard as an improvement, since it enabled him to indicate with greater clearness the wonderfully varied emotions depicted. Mr. Santley was the vocalist, and was of course admirable, though he has often been heard to greater advantage. Handel's "Del minacciar" (Ottone) was very well given, in spite of the absence of orchestral accompaniment; but we shall never look upon Sullivan's "Thou'rt passing hence" as a very good specimen of that composer's work, and the old song "Here's a health unto His Majesty" would have lost none of its effect had a certain rather commonplace piece of humour been omitted. Next week Rubinstein's "Paradise Lost" is to be given. The vocalists will include Miss Marriott, Madame Hesse, Mr. Lloyd and Mr. Henschel.

On Monday afternoon (February 18) an excellent recital was given by Sir Charles Hallé, in connection with the Gentlemen's Concerts. The programme was very varied, embracing compositions by Mozart, Rameau, Scarlatti, Beethoven, Schubert, and Chopin. Mozart was represented by his well-known Fantasia in C minor, and by his Sonata in the same key; the latter might with advantage be oftener heard in public. Three delightful pieces by Scarlatti, and a Musette and Tambourin by Rameau were excellently played and thoroughly appreciated. The impromptus of Schubert which were selected (Op. 142, Nos. 1 and 4) are almost his best work of that class, and the Bohemian spirit of the latter of the two was admirably given. Sir Charles was also in entire sympathy with the tender melancholy of the first one, though we should have liked it better had the rhythm of the delicious melody in the minor key, been less broken up. One need say nothing of Beethoven's Pastoral Sonata, or of Sir Charles's playing of it, except that it was the most enjoyable feature of the recital.

HEREFORD, February 16.

The Hereford Orchestral Society gave their first concert at the Shire Hall, yesterday, when a large audience assembled, drawn together by a programme which included Beethoven's "Prometheus" overture, the entracte and ballet music from Schubert's "Rosamunde," and Haydn's Symphony No. 5. Of all of these the orchestra, under the conductorship of Mr. E. G. Woodward, gave excellent renderings. The vocalists were Miss Julia Jones and the Rev. J. A. Lambert, who were both highly successful, the lady especially so in Arne's aria, "The Soldier Tired," which was re-demanded.

## Concerts.

CRYSTAL PALACE.

"The Lay of the last Minstrel" was heard for the first time this side of the Border on Saturday last, the result being a genuine popular success for the talented young composer. The musical gifts of Mr. MacCunn are of a kind most welcome at the present time. His melodies are well defined; they do not depend for their full effect upon accompanying harmonies; and though based for the most part upon simple well marked rhythms, are rarely without a physiognomy of their own. In the handling of his material Mr. MacCunn is equally happy. An excellent colourist, whether as regards harmonic or orchestral effects, he never utilises either as a substitute for ideas; and in the development of his themes exuberant fancy and a due regard for economy are blended in a manner which, when his age is considered, is truly astonishing. That Mr. MacCunn has hitherto used his great gifts chiefly for the production of works in which the "picturesque" element prevails is scarcely to be wondered at.

"Inwardness" is a growth; at twenty-one, the characteristics of outward events are naturally more attractive. By-and-by the empire of human feeling will claim Mr. MacCunn's attention; he will then no longer confine himself to Scottish subjects, but exchange the expression of that which is national for that which being individual is therefore universal. The "Lay of the Last Minstrel" already gives signs of promise in this direction, and would doubtless have given more had the subject permitted. As it is, the most striking portions of the work are those in which imagination rather than feeling was needed, and here the music shows great power. There is, however, one direction in which we foresee possible temptations which Mr. MacCunn may find it difficult to resist. Orchestral effects may be classified as Emotional, Dramatic, Theatrical and Pantomimic. *Facilis descensus Avernii*, especially when the dividing lines are fine. At present Mr. MacCunn is safe, but as older heads than his have been turned by great success, the hint may perhaps not be thrown away. In coming to the performance it can hardly be said that Mr. MacCunn's work received an entirely adequate rendering. That the band was excellent, goes without saying; but the chorus left much to be desired. The tenors especially were painfully uncertain, introducing at times effects of discord and *tempo rubato* of which the score shews no indication. Of the soloists, chief honour must certainly be awarded to Mr. Andrew Black, who sang with much spirit, although in one or two instances the music lay too high for his voice. Madame Nordica was certainly unwise to tire herself, in the early part of the concert, with so exacting a piece as "Gli angui"; but none the less sang with her accustomed grace and charm. In the single solo allotted to Margaret, Miss Marie Curran, the promising mezzo who recently made her *début* at these concerts, found but little opportunity for the display of the best features of her voice and style; and Mr. Iver McKay seemed unable to do justice either to himself or the music. Notwithstanding all this saying, both work and performance found favour with an audience for the comparative smallness of which the weather alone was responsible, and Mr. MacCunn was the recipient of a perfect storm of applause.

It should be added that besides the air from the "Magic Flute," sung by Madame Nordica, to whose voice it was entirely unsuited, the first part of the programme contained Cherubini's "Anacréon" overture, and Mr. MacCunn's vivid and picturesque overture "Land of the Mountain and the Flood," which received admirable interpretations.

#### POPULAR CONCERTS.

Last Saturday the programme opened with Mendelssohn's quartet for strings (Op. 44, No. 3), played by Madame Neruda, MM. Ries, Hollander and Piatti, the Scherzo of which was encored. The closing number was Schumann's Pianoforte Quartet, led by Miss Zimmermann, who chose as her solo Beethoven's "Waldstein" sonata. The performance of this, always trying, work, was not entirely satisfactory, especially as regards the first movement and the adagio, in which some slips were apparent in the rather conventional reading. On the other hand, Schumann's glorious quartet was given in a manner that must have satisfied the most ardent and exacting lovers of the master.

Madame Neruda introduced three of Dr. Mackenzie's pieces for violin (Op. 37) from the set of six: the Benedictus, Berceuse, and Saltarello. The last of these is effective, if somewhat commonplace, and all the pieces show the hand of a skilled and thoughtful musician. Miss Zimmerman played the accompaniments with irreproachable tact.

Mrs. Henschel sang, with her never-varying success, to Mr. Frantzen's masterly accompaniments, a charming song by Dvorak, "Gute Nacht," and a setting, by Corder, of Tennyson's "O sun, that wakenest," after which a trial of strength between the "encorists" and their opponents began, which was finally settled by Mrs Henschel throwing in her lot very decidedly in favour of the latter.

The programme of Monday's Popular Concert, which was evidently chosen with a view to pleasing diversity, commenced with Schumann's Quartet, No. 2, performed by Madame Neruda, Messrs. Ries, Straus, and Piatti. The rendering was excellent, the Air Varié especially being played with care, delicacy and finish. Mr. Santley, who was in splendid form sang "Nasce al bosco" in his own inimitable

manner, and for his second item gave Gounod's setting of the "Maid of Athens." For an encore he sang the oft-repeated "To Anthea." Miss Fanny Davies was singularly successful in the "Spianato and Polonaise" of Chopin, her rendering of the latter movement being unusually brilliant. Signor Piatti's Sonata in F major for violoncello and piano we commented upon when it was first presented, and the evenings' music terminated with Beethoven's Sonata in G major, Op. 30, for violin and piano beautifully performed by Madame Neruda, and Miss Fanny Davies.

#### LONDON SYMPHONY CONCERTS.

Exceptionally interesting was the scheme of Tuesday's concert which we subjoin:—

|                              |                          |            |
|------------------------------|--------------------------|------------|
| Overture ... ..              | "The Magic Flute" ... .. | Mozart.    |
| Concerto for Violin ... ..   | ... ..                   | Beethoven. |
| Mr. Johann Kruse.            |                          |            |
| Symphony in B flat ... ..    | ... ..                   | Haydn.     |
| Overture ... ..              | "Die Feen" ... ..        | Wagner.    |
| (First time in England.)     |                          |            |
| Rhapsody in D, No. 2, ... .. | ... ..                   | Liszt.     |

The novelty is described in another column; we need only say here, that, although full justice was done to it, its reception was by no means warm. The later works of Wagner are apparently more to the taste of Mr. Henschel's patrons. This, though of course not extraordinary, needs emphasising, on account of persistent assertions to the contrary which emanate from certain sections of the press. Mr. Kruse's performance of the concerto was very unequal. At times his phrasing was broad, dignified and expressive; at others, he exaggerated, dragged the time, and generally misconceived the composer's obvious meaning. His intonation was often excruciatingly sharp or flat, and his tone, though sometimes pure and winning, was more frequently crude and harsh. Little fault could be found with the rendering of Mozart's Overture or Liszt's Rhapsody, and the *adagio* of the Symphony, which abounds in *arabesques*, was most tastefully played. The last concert takes place on Wednesday afternoon next, when the Leeds Choir will make its first appearance in London. The programme consists of Beethoven's Choral Symphony and The First Walpurgis Night of Mendelssohn.

#### MASTER OTTO HEGNER.

The progress of this wonderful child is a healthy sign. Last year his playing, though extraordinary enough for a boy of his age, left much to be desired from an artistic point of view. On Monday last his renderings of many of the works set down would have done credit to a mature artist of exceptional gifts. What this means will best be understood by an enumeration of the works performed. The little fellow commenced with Bach's Suite Anglaise in A minor, the seven movements of which were played in thoroughly artistic and finished style, the only fault to be found being a little want of "spring" in the quick movements—the Gigue for instance. Beethoven's Sonata in E flat (Op. 31, No. 3) and Chopin's Nocturne in D flat, which followed, were, however, far more astonishing performances. With the exception of the menuet in the Sonata, which was played without much feeling, Master Hegner's rendering of these two works was quite staggering. In the first movement of the Sonata his appreciation of the composer's meaning was calculated to upset one's views on juvenile immaturity generally. In the Scherzo, the dainty delicacy of his phrasing charmed the most *blasé* listener, whilst the dreamy yearning expression of the Chopin piece was realised in a manner which left no room for reservations of any kind. Pieces by Liszt, Weber, &c., followed, but seemed insignificant after the display of precocity just described.

#### ROYAL COLLEGE OF MUSIC.

A concert of chamber and vocal music was given by the pupils of the College on the 4th inst. The chief instrumental works were Mozart's String Quartet in C (the one in which the mysterious harmonies of the introduction gave such a shock to the orthodox professors of Mozart's day), and Beethoven's great Sonata for piano and 'Cello in C, Op. 102, a work exhibiting all the peculiarities of the master's third style, and which has somehow been unaccountably neglected. The catalogue of the Monday Popular Concerts gives only one performance of it, and that one so far back as 1874. In

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this work, as in Mozart's Quartet, the playing of the young performers satisfied all reasonable expectations, and we might especially name Mr. Sutcliffe, who is in the transition stage from the student to the adequate artist, and Mr. W. H. Squire, whose fine tone and correct intonation on the 'cello obtained due recognition. The most important of the vocal pieces were three trios for female voices (Op. 17), by Brahms, with accompaniment of two horns and a harp; these were sung by six voices—two to a part—but the *ensemble* was not exactly all that could be desired; and as the pieces themselves are of a somewhat gloomy character and rather dry type of melody, they made little effect. Miss Ruth Elvidge sang very nicely those two popular songs by Lassen, "Es war ein Traum," and "Mit deinen blauen Augen." Miss Edith Parsons succeeded fairly well in Liszt's Concert-study in D flat, and Mr. A. C. Hobday gave an adequate rendering of Vieuxtemps' "Reverie," transferred to the viola.

#### MR. AND MRS. HENSCHEL'S VOCAL RECITALS.

Like an oasis in a desert of claptrap vocal display Mr. and Mrs. Henschel's recitals at Princes' Hall exercise a positively refreshing effect. These artists are so generally and justly acknowledged as first-rate exponents of high class vocal art of almost every "genre" and nationality, that a few words will suffice here concerning their latest performances. Apart from the rare purity and singular fascination of Mrs. Henschel's voice and expression, such "roulades" and chromatics are seldom heard, whilst few can approach Mr. Henschel's rendering of such pieces as "Archibald Douglas" and the "Erkling," by Carl Loewe, the much-neglected and greatest of "ballad" writers. Mr. Henschel's own masterly pianoforte accompaniment of even the most difficult songs, although not always altogether in keeping with the demands of dramatic effect, is a marvel of executive skill, whilst his interludes alone, frequently evolved from the preceding piece, suffice to stamp him as an accomplished artist. Special interest attached, as usual, to some new and rarely heard works, such as Marco da Gagliano's touchingly pathetic duet "Alma Mia," dating from 1580, a duet from Grétry's "Richard Cœur de Lion" (successfully revived in Germany but recently), and to a first performance of a Duet in Buffo style, from R. Wagner's juvenile opera "Die Feen," with (excepting in its animated dramatic expression) not a trace of the "lion's claw" in the music.

#### MR CARRODUS AT HAMPSTEAD.

Mr. Carrodus was in his happiest form on Monday last at the Hampstead Conservatoire of Music. Certainly everything was in his favour. The hall is, perhaps, one of the best in London, so far as its acoustical properties are concerned, and the large and fashionable audience was completely in touch with the artist. Where all was good, it is hardly necessary to particularise, but three short pieces by Molique, Bach's Chaconne for violin alone, and "Le Tremolo" by De Beriot, perhaps, made the deepest impression. The programme also included Paganini's one-string solo on various themes from "Moses in Egypt," in which, not less than in the items mentioned, Mr. Carrodus displayed to the fullest extent the many masterly qualities which set him at the head of English violinists. Miss Marianne Fenna was worthy of the occasion, and contributed some songs very charmingly. Mr. J. Carrodus, jun., and Miss Ada Bright were efficient accompanists.

#### ROYAL CHORAL SOCIETY.

The thanks of amateurs are due to Mr. Barnby for the production on Wednesday of Mr. Mancinelli's sacred cantata "Isaiah," composed for the Norwich Festival of 1887. The work is not likely, perhaps, to find much favour with serious musical folk, since, though abounding in melodic beauties, the harmonic and orchestral treatment is of a very ordinary, not to say "cheap," character. Thus we have no end of passages for instruments in unison with the voice, and far too many instances of the use of repeated chords in the accompaniment. The sensuous beauty and broad outlines of the thematic structure are, however, well adapted to please the popular ear. An excellent rendering was given. At Norwich it may be remembered the chief parts were undertaken by Madame Albani, Miss Lena Little, Messrs. Barton McGuckin, Alec Marsh, and Barrington Foote. On Wednesday Madame

Nordica replaced Madame Albani, as Anna, and Mr. Marsh, Mr. Barrington Foote as Isaiah, the part of Sennacherib being in the hands of Mr. Lucas Williams. To say that these changes were for the better would exhibit ingratitude to those who did such good work at Norwich: but at any rate no complaint of inefficiency could be made. Madame Nordica sang admirably throughout, and indeed a mere word of collective praise is all that is necessary regarding the rest of the artists. Mr. Barnby's chorus sang with all due spirit and accuracy the difficult numbers allotted to them. It may be added that an excellent performance of Mr. Barnby's own psalm, "The Lord is King," opened the concert.

#### MISCELLANEOUS CONCERTS.

JEANNE DOUSTE'S SCHUMANN-BRAHMS RECITAL.—The charming pianist Jeanne Douste gave a "Schumann-Brahms" recital at Princes' Hall on Thursday last. This tribute paid to the genius of the last-named composer is especially welcome from a French artist, seeing that Brahms seems to be, thus far, an absolutely "unknown quantity" with our neighbours across the channel. Although the essentially masculine spirit which pervades these works lies not entirely within the grasp of so young a lady, nevertheless Mdlle. Douste's rendering of the magnificent "25 Variations on a Theme by Handel," with the Fugue (not "first time," the work having been played here by Hans von Bülow), Walzer, Op. 39, and two Hungarian Dances was remarkable for intellectuality as well as executive skill and physical endurance. But why a break after each shake in the Theme? On the other hand, Schumann's romanticism, so congenial to feminine feeling, was illustrated with admirable refinement, warmth and variety of expression, in the performance of the Sonata in G minor, the too rarely heard Novelette in D, and some smaller pieces. Herr Oscar Niemann added some of Schumann and Brahms' exquisite songs with artistic feeling. The accompanist, who certainly did not enhance their effect, showed a praiseworthy discretion in remaining anonymous.

BRIXTON HALL.—That Madame Madeline Hardy is very popular in South London was fully evident by the crowded state of the above hall on Monday, when that lady gave her annual evening concert. And this was fully deserved, for the programme comprised such distinguished names as Madame Antoinette Sterling, Miss Eleanor Rees, Mr. Orlando Harley, and Mr. Frederick Bevan in the vocal department, with, of course, Madame Hardy, whilst Miss Kate Cheyne (pianoforte), Herr Polonaski (violin), and Mr. Bernard Reynolds (violoncello), largely contributed to a most enjoyable evening. Mr. Herbert Sims Reeves was on the programme but sent a telegram stating that he was suffering from a severe cold, an announcement which evidently caused more merriment than disappointment, and Mr. Yates formed an efficient substitute.

GROSVENOR CHORAL SOCIETY.—The two-hundred-and-fourth concert of the Grosvenor Choral Society, Grosvenor-hall, S.W., on Feb. 15th, was signalled by the first performance of Mr. Henry J. Wood's dramatic Oratorio "St. Dorothea." Mr. Wood's Oratorio impressed the audience chiefly by the excellence of the choral writing, more particularly the chorus "There's Joy in Heaven," which closes the second scene, and the final chorus, "Triumphant in Might." Miss Hannah Jones, as the heroine, exhibited dramatic qualities of an exceptional order, and sang throughout with great earnestness and effect, especially in the air, "I humbly crave," and the beautiful final prayer, "I come to offer thee." Mr. Henry Heyes, who took the part of Fabricius, possesses a pleasing baritone voice, which, though lacking in power, he uses with artistic finish and intelligence. The other artists were Miss Kate Johnstone (Angel), Mr. Roberts (Theophilus), and Mr. Ernest Pelluet, who did excellent service in the small parts allotted to them. The singing of the choir was especially praiseworthy, and the work was ably conducted by the composer, who received an enthusiastic ovation at the close of the performance.

HAMPSTEAD POPULAR CONCERTS OF CHAMBER MUSIC.—The fifth concert of the season took place in the Vestry Hall, Haverstock-hill, on February 15, when Messrs. Ludwig, Collins, Gibson and Whitehouse formed the quartet. Beethoven's Quartet in E minor, Op. 59, 2, and Mendelssohn's Pianoforte Trio in C minor, Op. 66, were done. Madame Haas was the pianist, and played as soloist Brahms's Rhapsodie in B minor, and Scarlatti's Caprice in E,

and, with Mr. Gibson, some of Schumann's *Märchenbilder* for Piano and Viola. Mdme. Sophe Löwe sang "lieder" by Schubert, Lassen and D'Albort.

**ADDISON HALL, KENSINGTON.**—The West London Male Voice Union gave the third concert of the present (fifth) season at the above hall on Thursday in last week, assisted by Miss Emily Squire (mezzo-soprano), Mr. Edwin Houghton (tenor), Mr. Vaughan Edwards (baritone), Mdle. Ida Audain (harp), and Mrs. Wyatt-Smith (pianoforte soloist and accompanist). The glees were directed by Mr. Albert Reakes, the admirable conductor of the society. In Metzger's humming glee, "Thou art my dream," Mr. Reakes took the solo, and his impassioned singing of this number might well have made the audience regret he had no other vocal part to take in the concert. Mr. Houghton has a rich, pure voice, and may justly be regarded as one of our rising tenors. Miss Squire and Mdle. Audain each took her share in the concert with both popular and really artistic success, and Mrs. Wyatt-Smith played in a highly artistic way a *Caprice* by Mendelssohn and a *Romance* by Gade.

**GROSVENOR CLUB.**—A concert in connection with the Grosvenor Club took place on the 15th inst., under the direction of Signor Carlo Ducci, who acted as accompanist to the various songs contributed by Signorina N. Lorenzi and Mr. A. D. Saxon, to the violin solos of Mr. Ortmans, and to the presumably humorous songs of M. Paul Richard. The best and most thoroughly appreciated items were the songs of Mühlemann's company of Tyrolean Mountaineers, whose music was very quaint, lively and pretty. We could not understand why the platform for the artists should have been placed at the end of the long room, instead of, as before, in the centre, where they would be better heard.

Mr. SINCLAIR DUNN gave his annual concert on the 13th inst., at the Cavendish Rooms. He was assisted by Miss Effie Clements, Miss Susetta Fenn, Mr. Frederick King, Signor Fiori, Miss Margaret Gyde (who played her last composition, a brilliant *Tarantella*), and Mr. Campbell Rae-Brown.

Mr. RICHARD SHIPMAN gave a dramatic recital at Westminster Town Hall, on Tuesday last, which was fairly successful so far as he himself was concerned. Of the vocalists who assisted, the less said the better. Miss Freda Marsden played with the composer (Mr. Algernon Ashton) a *Reverie* for violin and pianoforte, and later on a *Romance* by Roedel, with great success, and Mr. Capper displayed his ability as an exponent of street boys' music to the delight of some of the audience.

**LECTURE ON THE PIANOFORTE.**—A host of friends and admirers of Mr. Walter Macfarren assembled at the Town Hall, Westminster, last Saturday, when that well known Professor, Chairman of the Council of the Westminster Orchestral Society, kindly undertook to give a chronological lecture on the Pianoforte, with musical illustrations. It was truly no light task to play from memory no less than eighteen pieces in all the respective styles, ranging from Handel and Bach to Sterndale Bennett. Although the proceedings extended much later than the appointed hour the audience were well pleased to remain to the end, and testified by their applause their appreciation of Mr. Macfarren's lecture and performance.

## Foreign Notes.

The "Allgemeine Musik-Zeitung" announces that the Bayreuth performances this year will be as follows:—"Parsifal" (9 times) on 21, 25, 28 July, August 1, 4, 8, 11, 15, 18. "Tristan" (4 times) on July 22, 29, Aug. 5, 12. "Die Meistersinger" (5 times) on July 24, 31, Aug. 7, 14, 17. After this year "Tristan" and the "Meistersinger" will disappear from the repertoire for some time, as it is not intended to have performances in 1890; but in 1891, "Tannhäuser" will perhaps be produced for the first time in Bayreuth, and after that the Master's other music-dramas in chronological order, each of course along with "Parsifal." This at least is what "l'homme propose" for the present, but there is not much "finality" about the arrangements for Bayreuth.

The "Stadttheater" of Leipzig is unfortunate just now. After having lately lost its distinguished conductor, Herr Nikisch, who has accepted the conductorship of the Symphony Concerts at Boston (U.S.), it has now lost the services of his successor, Dr. von Fiellitz, who has been compelled by ill-health to resign his post.

The Italian papers announce the death (on Feb. 6) of the widow of the composer Vaccai, who himself died in 1848. In 1825

Vaccari's opera, "Giulietta e Romeo" was produced at Milan, and the final scene at Juliet's tomb was considered such a masterpiece, that it was afterwards used to replace the music of Bellini in the corresponding scene of his opera on the same subject. Some of those who heard a part of Vaccari's scena at the last Royal College Concert may have wondered what could be the feebleness of the music which that was thought good enough to supplant.

A new ballet, "Il Talismano," was recently produced at the Imperial Theatre of St. Petersburg. It is the work of an Italian composer, Signor Drigo.

Dr. von Bülow will start in the middle of March for the United States, where he will make a tour of the principal cities, giving sixteen concerts. In addition to the pianoforte recitals, which are, of course, the chief object of the tour, he will conduct several orchestral concerts.

Mdlle. van Zandt's success at Madrid, where she is playing "Lakmé," continues unabated. At the last performance of which we have received any account she was recalled twenty times.

Ambroise Thomas's "Hamlet" has just been received with immense enthusiasm at Venice. The composer was present to conduct.

M. Ernest Reyer is hard at work on the score of "Salammbô." He wrote lately to a friend that he had already reached the 250th page of the work.

The "Frentano," an Academy of Arts and Sciences in Naples, has just conferred the first gold medal, with cross and ribbon, on Miss Holden, daughter of Angus Holden, Esq., of Bradford, for her artistic services in the cause of charity. She has also been elected an honorary member of the Academy.

## Reviews.

Mr. T. Harrison Frewin is the composer of a "Nocturne" for pianoforte (published by Ch. Woolhouse, Regent Street), also of a *Reverie* for violin and piano. The piano solo is a dreamy and rather original melody, set off by very modern and slightly strained harmonies. It is, however, a decidedly well-written piece, appealing to a cultivated taste. The "Reverie" is a charming piece for modest players, as it is not executively difficult, though it requires sympathy and refinement in the rendering of its tender and graceful phrases.

From the London Music Publishing Company, Great Marlborough Street, we have: "The Golden River," by Jos. Clarkson. The melody of this song is not particularly original, but the rippling accompaniment against the simple voice-melody is peculiarly appropriate to the subject.

"After so long," by Harry Dancey. A well-written and attractive song which, in the hands of an expressive singer, would be very effective.

From Enoch & Sons, 14, Great Marlborough Street. "Good Night." Words by Shelley, Music by Wentworth Bennett. In many respects this is a good song, but it cannot be said that Mr. Bennett has added to the beauty of Shelley's poem. But then, how few composers could accomplish such a task?

From Weekes & Co., 14, Hanover Street. "Sweet Sorrow," by Alwyne Peck. An unpretentious song, with a waltz-like refrain in six-four time, suggestive less of sorrow than of a dance measure.

Of three songs by H. Martyn Van Lennep, published by the same firm, we greatly prefer "So do I love thee," the melody of which is not without individuality, and the accompaniment being skilfully and tastefully written. The other two songs, "My Little Sweetheart True" and "Love's Prisoner" are of the now too popular waltz type.

## A REPORT FROM OLDHAM.

The Oldham "Evening Express" says at 192, Manchester Street are the well-known chemists, Messrs. Thompson and Co., who, being interviewed, say that Mr. John Tetlow, one of the oldest and most respected citizens of Oldham, limped into their shop hardly able to walk. His joints were badly swollen, and he was bent with agony. He was advised to use the medical discovery of which so much is heard. He did so. In two days the change was marvellous. His cure was entirely due to St. Jacobs Oil, of which he used one bottle. Although sixty years of age, he now walks as well as ever. The case of a young woman was mentioned. She was in a helpless condition for three years. The same wonderful remedy worked the grateful change. The case of Mr. Thomas Bagshaw, 34, Caroline Street was investigated. He was confined to the house for twenty-one weeks with rheumatism. The day after using this magical cure he was able to resume work.

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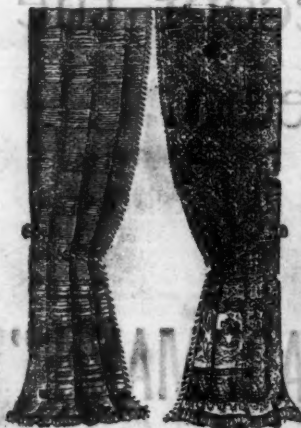
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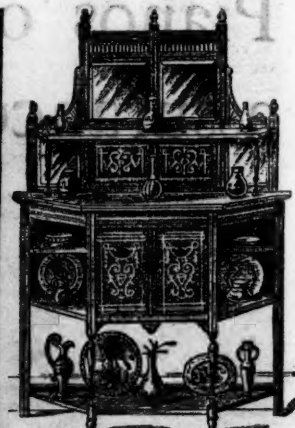
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